[89 cont.]
293 as umbrellas on Vanikoro (3).

3. F. de Tolna, pp. 268 f.

Houses and House Furnishings; Plan of Village

342 The Spaniards under Mendana found the houses on Ndeni round and built of boards, with a main post in the center. The roofs were covered with mats and palm leaves, the walls open up to half the height of a man, [Fig. 19 appears here] surrounded

[137]

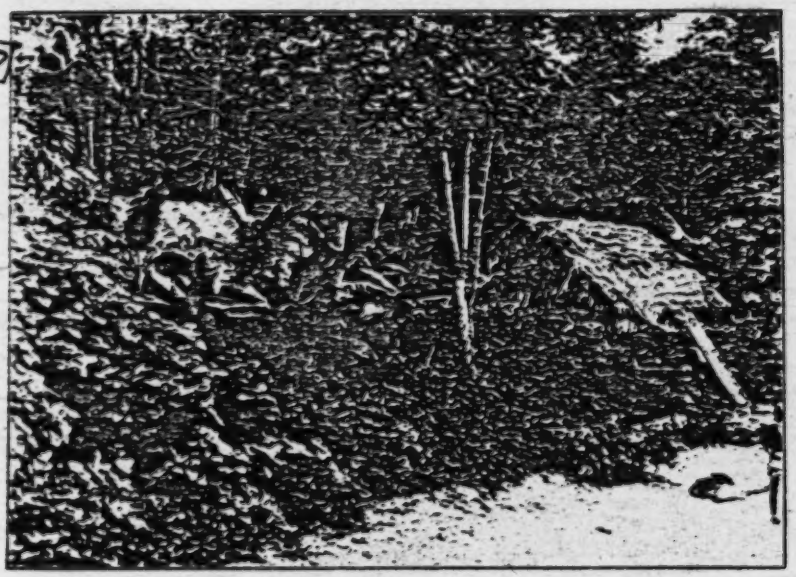

Fig. 19. Houses in the bush, stone rampart visible at right. (G. Küppers-Loosen Coll.)

[351] only by a loosely piled-up stone wall, with an entrance at one side. The houses were supposed to have had two stories, the upper one reached by means of a small ladder. In each village
346 there were two larger buildings, one of which served religious
[532] purposes and contained human figures that were crude and flat in execution, while the [90] other, the meeting house or bachelors'
349 [352] house, had the well-known bedframes of bamboo, as well as a
351 kind of courtyard fenced in with rattan, perhaps the dance area.

[95 cont.]

415 notched handles (Fig. 24), or animal-shaped, for which the
[532] pig is especially popular (Fig. 25) (5). Edge-Partington

5. Also Berlin IV 16000. Coote, p. 163, mentions a black wooden bowl of yam mush that a woman carried on her head. The black

[262]

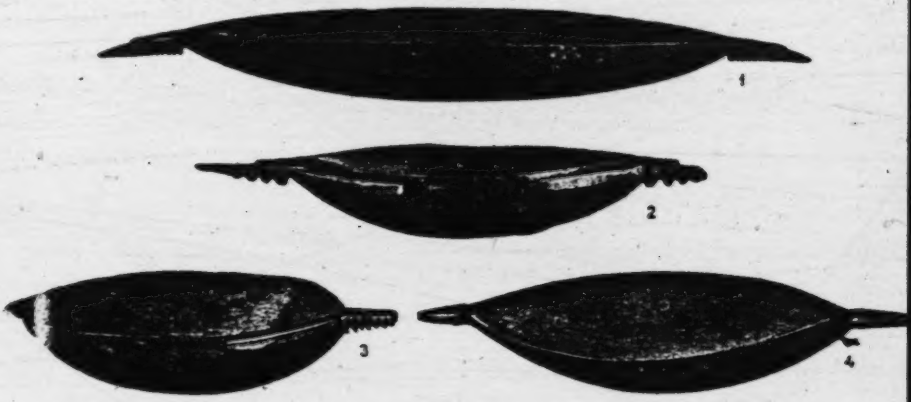

Fig. 24. Wooden Bowls. 1 and 2. (R.-J.-M. 4008 and 4010, Joest Coll.); 51 and 37 cm. long. 3. (Berlin VI 5333, Zembsch Coll.); 54.7 cm. long. 4. (Berlin VI 16175, Thilenius Coll.), North Bay; 59 1/2 cm. long.

color can only be a patina from use, because all the vessels of the group are made of light wood. Wooden bowls are mentioned in Dillon, II, 274, and in Dewar, p. 246 (ill., p. 247). Also illustrations in Edge-Partington, I, 156, Nos. 2, 3, and 9; 159, Nos. 1-4, the latter two in the shape of birds. I, 156, Nos. 2 and 3, which come from Coote's

[532]

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[96 cont.]

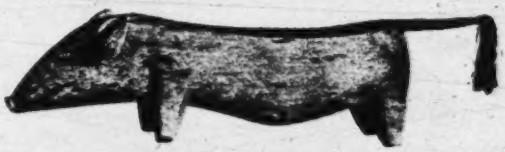

Fig. 25. Wooden Bowl. (R.-J.-M. 4007, Joest Coll.); 57 cm. long.

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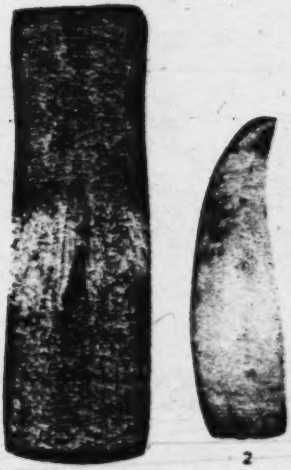

Fig. 26. 1. Grater of turtle bone (R.-J.-M. 4419, Joest Coll.; a slightly different shape R.-J.-M. 4420); 22 cm. long. 2. Spoon of nautilus shell, very markedly curved (R.-J.-M. 4358, Joest Coll.); 13 1/2 cm. long.

4/15 [96 cont.]
(Fig. 27) (3). On Ndeni fire was formerly made by twirling,
372

3. Gaimard in D'Urville, Voyage de l'Astrolabe, p. 336.

and for this the underside of the headrests served as a base (4).

4. Joest in Baessler, p. 394.

352 These headrests, along with the mat-covered bedframes that are apparently found only in the bachelors' houses (5), rep-

5. D'Urville, p. 151.

resent the only furniture in the Santa Cruz house. Two types are present (6), the one with only a head plate and several--

6. Coote, p. 165. Joest in Baessler, p. 394. Edge-Partington, I, 158. Nos. 4-5; 164; 165, No. 3.

[532] three or four -- feet, often made in the shape of an animal (Figs. 28, Nos. 1 and 3; 29, No. 1), the other with a head plate and a foot plate, which are connected by a kind of pier-construction (Figs. 28, Nos. 2 and 4; 29, No. 2). Only the
[372] first type is suitable for fire-twirling. [97] Figs. 27 and 28 appear here.]

361 [98] The visitors to the Santa Cruz group were struck by the village character of the settlements, the houses of which were always in groups close together and numbered from four to 30 huts (1). The photographs available to me also show

1. Dalrymple, pp. 153, 194. Carteret, p. 359. D'Entrecasteaux, pp. 372, 379. Labillardière, p. 258. Dillon, pp. 178, 314. Wilson, Missionary Voyage, p. 295. Coote, p. 162.

1: Graebner--50 E-4 (no date) 1909 ON13 Santa Cruz ON13

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286

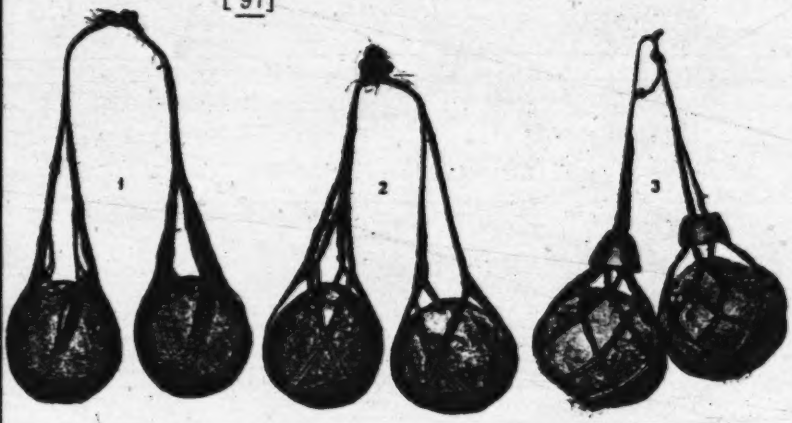

Fig. 27.

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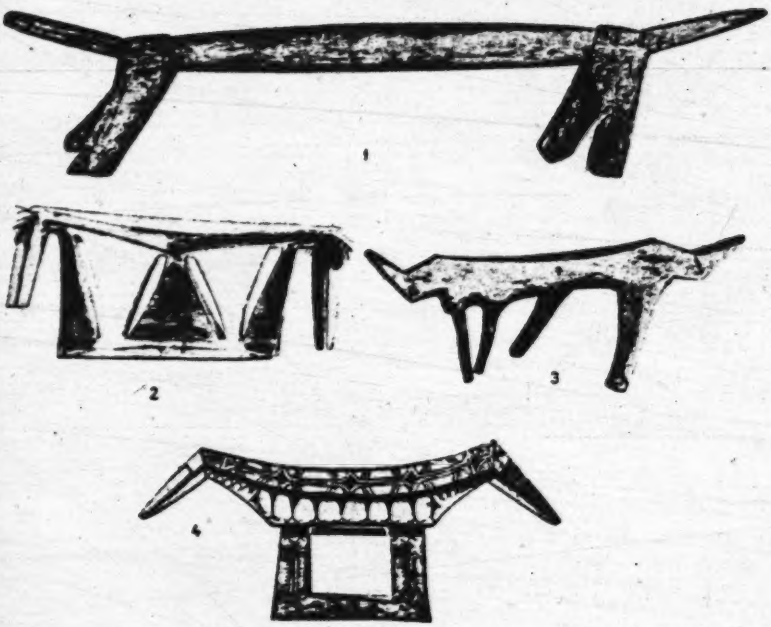

Fig. 28.

(Captions on following page.)

[97 cont.]

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286

Fig. 27. Water vessels of coconut shells in nets of plaited coconut string (R.-J.-M. 4377 and 4378, Joest Coll.; Berlin VI 16202, Thilenius Coll.; one-seventh natural size. 3. South Bay.

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Fig. 28. Headrests (R.-J.-M. 4003, 4005, and 4006, Joest Coll.; Rotterdam 11875); 72, 36, 34, and 30 cm. long. 2. White, red, and black, with tufts of coconut fiber. 4. With black painting on a white background.

[98 cont.]

361 this concentrated type of settlement, whether or not the houses are surrounded by stone walls (Figs. 19, 21-23). Sometimes, at least on Ndeni, the huts seem to be arranged in a row along

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Fig. 29. Headrests.

[824] 1. tagu sewed with palm leaf (Berlin VI 16183, Thilenius Coll.); 47 cm. long; viewed from above. 2. White and red, with tufts of coconut fiber (Berlin VI 15996, Joest Coll.); 40 1/2 cm. long.

361 the shore (Figs. 22 and 23) (2), [Fig. 29 appears here] whereas

2. Carteret, p. 358. Labillardière, ibid.

for Vanikoro D'Urville's illustrations seem to indicate an arrangement around a village square (3). In general, it seems

[363]

3. D'Urville, Atlas, Pl. 182, 184. According to Dillon, p. 286, there are streets that cross at right angles on Utupua and, according to Moresby, p. 83, on one of the Reef Islands.

[152 cont.]
723 incantation. Lata then builds a second boat, which the men of the village are unable to move from the spot because it is so heavy, but which moves by itself from the bush to the village when Lata sings his magic song. Sinota cannot do that either. Finally Lata plays a trick on his rival by tying hibiscus fiber over the cords of coconut fiber with which he has lashed together the parts of his canoe, and convincing Sinota that one [153] must use cords of hibiscus fiber for binding the parts of the boat. Then on his journey, when he has no more food, he makes a leftover nut bear fruit; on a line that has been tossed out a rat comes on board with a pouch from which water gushes forth (1). -- A god who lives in heaven, Tangiteala, from Taumako, is even more clearly shown to be a Polynesian divinity since in prayers he is addressed as Tangaloa. Offerings are made to him shortly before sunrise, and at the same time a triton horn is blown from a tree. In offering a sacrifice or a prayer to him no one may carry bows and arrows; the god would kill him. Heavy thunderstorms are a sign of his wrath; the occupants of boats that have been driven off course pray to him for favorable winds, and, after a safe landing, offer him a suckling pig, and the offerer sprinkles the milk of an unripe coconut on

1. O'Ferrall, pp. 227f. Codrington, pp. 167, 201.

Fig. 63.
Spirit figure of wood, white with black painting (menata, R.-J.-M. 4004, Joest Coll.); 27 1/2 cm. high.

[155 cont.]

534 Espiritu Santo: Edge-Partington, III, 60, No. 6. Similarly, the Panpipe, VI 16413 of the Berlin Museum, does not come from Santa Cruz, but from the central Solomons, perhaps Florida.

a rattle of bean-like seeds wedged between two sticks (Fig. 64) (10).

10. Cf. p. 208 concerning the possibility of recent spread.

[156] Plastic Art

• 532 The plastic art of the Santa Cruz Islanders is not on a high artistic level. Only in part and within certain limits is a rigid stylization of the human figure (Fig. 63) -- most perfectly in the faces on the dance clubs (Figs. 58 and 59) -- and of animal figures on bowls and headrests (Figs. 25, 28, and 29) accomplished, without, on the other hand, any real talent for naturalistic representation (1) being shown. [Fig. 65 appears

1. Cf. Fig. 25.

here.] Even the purely decorative plastic art, the artistic shaping of implements, etc., only in rare cases is at the high level of achievement found elsewhere in the South Seas, for example, in the case of the headrest in Figure 28, No. 4, on which the design is apparently a non-essential addition. Even less may we expect free artistic activity dissociated from utilitarian purpose, with the exception of religious representations. The only object that might possibly belong here is the cuttlebone carved in the shape of a fish (Fig. 65), but in this case, too, a definite religious purpose cannot be excluded.

In two-dimensional art, too, the natives of the group have practically no talent for color. Only comparatively rarely is red used; they are usually satisfied with a black drawing on a white or natural-colored background. Technically, the combination of carving and coloring is almost completely absent (2).

531 2. It occurs only on arrows. Otherwise, the oars show carved decoration

[156 cont.]

531 and most of the other implements painted decoration.

The naturalistic-figure element is even less developed here than [304] in the plastic art: fish and lizards in tattooing (3), as well as

3. Cf. p. 32.

in the wooden figures (Fig. 63); fish (Figs. 25, No. 4, 41, and 58) and very rarely birds, for example, on lime boxes (Fig. 30,[1] No. 5) and money-appendages (4), apparently cocks, and

[532]

4. Edge-Partington, I, 163, No. 2.

frigate birds on breast disks (Fig. 8), as well as the pairs of legs on oars, which are surely a secondary development (Fig. 41), in the decoration of implements. With this the repertoire is exhausted.

Fig. 65. Carving in the shape of a fish, cut in cuttlebone, painted black and red (Berlin VI 16195, Thilenius Coll.), Graciosa Bay; 25 cm. long.

The aesthetic feeling of the natives has undoubtedly found purest expression in the so-called geometric ornamentation. In this the ornamentation on bark cloth stands lowest artistically, for which they are satisfied with a simple rhythmical space-filling pattern [157] (Fig. 44) and thus seem to confirm the report of the deficient artistic productivity of the female sex. On the other hand, the woven materials show tasteful rows of triangular

1 [The author apparently means Fig. 31 -- Analyst.]

/164 cont./
301 decoration. [According to Coombe, p. 175, they represent the

[824] [Fig. 7.] Part of a necklace made of black fruit-disks (Kgl. Ethn. Mus. Dresden 14483, Scheidel Coll.), Taumako, Duff Islands. 1/2 natural size; entire length of chain 1.48 meters.

moon (tema) (4).]

4. [This connection with the moon may also be indicated by the tortoise-shell overlay, the lower part of which represents a stylized frigate bird (cf. Graebner, Ethn., I, p. 79); cf. the following article on the moon-mythological nature of the frigate bird. The same is true of the breast disks of Malaita which are decorated with engraved frigate birds (see, for example, Balfour, Evolution of Decorative Art, p. 35, and, on their origin, Graebner, Ethn., I, p. 162), with which the Santa Cruz disks are undoubtedly closely connected. On the basis of these facts, my conjecture that in the case of the disk breast-ornaments we are only dealing with what was originally a sun symbol has become doubtful. The conjecture rested largely on the culture-historical assignment of this ornament (cf. Graebner, Globus, XCVI,

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191
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/164 cont./

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p. 377), which Finsch, Südseearbeiten /South Seas Studies/ (= AHKI, XIV), p. 85, footnote, has entirely overlooked. I am even less inclined to adhere to this opinion since I feel that the relationship to the totem culture (finally, cf. Graebner, Anthropos, IV, p. 738) and the independent character of the latter are doubtful. In any case, however, in dealing with this piece of adornment we do have a religious connection, and the same applies to the sickle-shaped chest ornament. In the latter case I refer only to my discussion about the corresponding sacred objects of Mabuiag in the Torress Strait (AfR, X, p. 132 ff.); it is also significant that sickle-shaped chest ornaments of the central Solomon Islands are decorated with carved heads of frigate birds or with this as an engraved picture and are supposed to ensure the protection of the spirit "Ponda" (cf. Elkington, The Savage South Seas, plate between pp. 106/107). Thus it would have been wiser for Finsch, who is unfamiliar with all this, not to have put an exclamation point after his reference to my view that the sickle-shaped chest ornament goes back to an old moon cult (ibid., p. 102, footnote 2). Foy.]

/173 cont./

346

pp. 89 f.) is confirmed by O'Ferrall, section "A Ghost House" (see also Coombe, p. 190). Some of them[1] stand near the men's house, some outside the village wall in the bush, and they are in part large, solid structures and in part miserable huts. The beams are sometimes carved, and the walls there are painted with figures in white, red, and black (cf.

Fig. 13. Upper part of door frame, carved with fish designs. (From a drawing by Speiser.)

below, p. 128, footnote 1). On one side there are always duka posts (Ethn., I, p. 148), such as Coombe shows from the Reef island Matema. This author also mentions "a bedstead-shaped altar" /cited in English/ which is found near the entrance and upon which food offerings are placed. Concerning spirit houses of the Reef Islands, see O'Ferrall, ibid., and Coombe, pp. 199, 203. A spirit house of Utupua is shown in Ethn., I, p. 91, Fig. 21 (for its designation, cf. above, p. 10, footnote 2).]

[1] [i.e., spirit houses--Analyst]

/178 cont./

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[262]

Besides the food bowls (3) shown in Ethn., I, p. 95, Fig.

3. [They are used to serve vegetable foods, for example, on the Reef Islands, one made of breadfruit and coconut pap (Girieud and Herrenschmidt, p. 108).]

24 /Fig. 17 appears here/, fish-shaped bowls are to be mentioned (cf. Fig. 18). They are carefully carved out of soft wood and

[285]

[Fig. 17.] Basket made out of coconut leaf strips (Kgl. Ethn. Mus., Dresden, 32864, Speiser Coll.); ca. 1/9 natural size.

well polished (4). The tail of the fish may be vertical or

4. In part, like other bowl forms (for example, the double bowl, R.-J.-M. 28378), they have been given a dark finish, which, contrary to Graebner's conjecture in Ethn., I, p. 95, footnote 5, is not a patina resulting from use.]

horizontal. [A peculiar double bowl recently acquired by the R.-J.-Museum, in the style of the form shown in Ethn., I, p. 95, Fig. 24, Nos. 2 and 3, may be seen in Fig. 19 (5). An ordinary

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5. [The illustration clearly shows the

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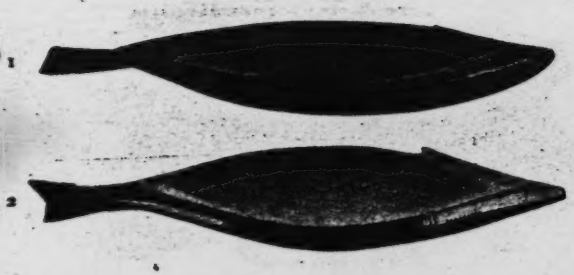

Fig. 18. Fish-shaped wooden food bowls (Ba V 1898 and 1899); 48 and 49 cm. long.

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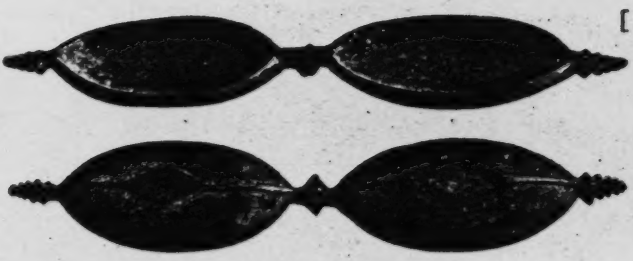

[Fig. 19.] Double bowl of wood, seen from above and below (R.-J.-M. 28348, Oldman Coll., gift of the Museum Society); 84 cm. long.

Fig. 20. Bowl-shaped utensil, use unknown (Ba V 1902), made of light wood, partly painted black; ca. 1/6 natural size.

/182 cont./

352 only one foot (Fig. 24, No. 3) is to be found in the museum in Havre (2). [There is another interesting form, undoubtedly from

2. [This type is not mentioned by Graebner, Ethn., I, p. 96, although it is represented in the literature cited. Cf. especially Edge-Partington and Heape, I, 165, No. 3, but also 158, No. 5. See also the bird-shaped head-
•[532] rests in Fig. 25a; the third specimen is particularly noteworthy because the foot is set in and branches into four parts below.]

the Santa Cruz Islands, with two board-shaped feet set crosswise, whose head plate is prow-shaped at both ends (Fig. 24, No. 4).
352 There are, moreover, several new pig-shaped headrests (Fig. 25),
532 which mutually support an origin in the Santa Cruz Islands, although No. 2 /Fig. 25 appears here/ is designated "Neuhebriden" /New Hebrides/; No. 1 is surely from there on account of the ornamentation, but 2 and 3 correspond not only to it in this respect, but also, in the animal form, to the pig-shaped bowls of Santa Cruz (3). The representation of the pig is in part highly

3. [Ethn., I, p. 96, Fig. 25; Edge-Partington and Heape, I, 159, Nos. 1 and 2.]

stylized on them and possibly also transformed to represent a dog. The rudimentary /183/ feet and the flat back indicate their use as headrests. Headrests that are clearly bird-shaped (Fig. 25a) (1) have the most diverse feet (2) (3).]

1. [From the literature already cited by Graebner, the following are definitely bird-shaped: Edge-Partington and Heape, I, 164, No. 3 (rooster-shaped with foot of

/183 cont./

352
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the type in Ethn., I, p. 97, Fig. 28, No. 4), and No. 5 (with three feet). Bird-heads appear at both ends: Ethn., I, p. 97, Fig. 28, No. 4 (with foot plate and pierwork); Edge-Partington and Heape, I, 164, No. 4 (with three feet), and 165, No. 3 (with a conical foot). The head-rests in Ethn., I, p. 98, Fig. 29, No. 2

[531]

[Fig. 25.] Headrests in pig form (Mus. f. Völkerk., Leipzig, Hübsch Coll.), four-legged, painted white, black, and red; 1 and 3 from "Santa Cruz," 2 allegedly from "Neuhebriden" /New Hebrides/; 32, 39, 45 1/2 cm. long.

(a similar specimen is to be found in the Naprstek Museum in Prague), and p. 97, Fig. 28, No. 2 (cf. also Edge-Partington and Heape, I, 158, No. 4), as well as our present Fig. 24, No. 1, have a certain relationship with them,

[Text continues on p. 69--Qualyst]

/183 cont./

352
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[Fig. 25a.] Headrests in bird form (1 and 2: Kgl. Ethn. Mus., Dresden, 28759 and 28760, Scheidel Coll.; 3: Oldman Coll., yet to be taken over by R.-J.-M.); 42, 28 1/2, and 29 cm. long. 1 and 2 with red and black painting (shaded in the fig.) on white background. 3 of light wood with black painting; foot made of forked piece of branch separately inserted.

/183 cont./

352
[332]

but in these instances still other animal representations may have had an influence.]

2. [The leg form of the foot in Fig. 25a, No. 2, is not unique in Santa Cruz culture, quite apart from the peculiar specimen in Edge-Partington and Heape, I, 164, No. 1. It appears in a very similar form, for example, on oar blades (cf. Ethn., I, p. 110, Fig. 41, Nos. 5 and 6).]

[285]

3. [The origin of the mats shown in Ethn., I, pp. 119 f., Figs. 48 and 49 (it is uncertain whether they are mats for sleeping or sitting) has not been definitely determined, but the second one, in view of a sleeping mat measuring 1.80 by 1.47 meters in the Speiser Collection (R.-J.-M. No. 30566), with the same serrated edge, is undoubtedly from Nitendi. The first one also shows the same kind of serrations on the end not illustrated, specifically in one corner of it, so that there seems to be justification for assigning it to Nitendi.]

Economy

291 The native practices agriculture (4) in a rather slovenly

4. [Ethn., I, pp. 99 f. On Matema and other Reef islands there is no planting: O'Ferrall, section "Matema"; Coombe, p. 196.]

/190 cont./

color no longer comes off easily (4).] The same paste is also [50] [531]

4. [Speiser, Südsee, p. 292.]

used to bring out the white background of the wood carvings, on which the black and red drawings are then applied. [On the sailboats plastic decorations in bird form are put across the ends of the boards that cover the boat-slit (5).] [824] [532]

[206]

Fig. 33. Fish weir along the beach, built up with blocks of coral. (Speiser photo.)

5. [Compare the illustration in O'Ferrall, section "Sailing Canoe." These are the same bird figures as the one shown in Edge-Partington and Heape, I, 163, No. 8; they are a kind of amulet (cf. Ethn., I, p. 149).]

In the Hâvre museum there is a bird-shaped boat ornament [of a somewhat different type] from Vanikoro (Fig. 34). [532]

A special feature of the Nitendi canoe is that the outrigger is not permanently attached to the boat, but can be easily removed. The two wooden beams that support the

/190 cont./

501 outrigger bridge are /Fig. 34 appears here/ very carefully fitted into their supports in the edge of the boat, are held there [284] by the boat's own elasticity, and, in addition, are lashed with stout coconut rope to two crossbars inside the boat. If the boat 504 is not to be used for a few days, it is easy to undo the lashing, the outrigger is leaned against the house wall, and the boat itself, turned over, is placed on sticks in the shade and covered with palm leaves (6).

6. [Speiser, Südsee, p. 292 and Ill. 83. The Reef Islanders, too, cover their sailboats drawn up on the beach,

[537] Fig. 34. Bird-shaped boat decoration from Vanikoro (Mus. d'Hist. nat. in Hâvre); ca. 1/5 natural size.

using mats made of coconut fronds: Coombe, p. 197 with accompanying plate.]

501 The small boats are not used for sailing. In the large sailing canoes the position of the outrigger has no significance with regard to the direction of travel (7). In general, however, 502

7. [Cf. Ethn., I, p. 111.]

it is preferable to have the outrigger to windward so that it can be easily weighted down by having the occupants squat on the float-beam. The sail can be raised at both ends of the /191/ boat, which makes it possible to sail crosswise to the wind, but not to tack against the wind (1).

/191 cont./

501

ordinary form of oar also occurs on Vanikoro (cf. Lennier, Pl. I, III, V). According to Jennings, JAI, XXVIII, p. 165, the oars are supposedly often carved with representations of the frigate bird. The rudder of the sailboats of the Reef Islands can be seen very well in an illustration in O'Ferrall, section "Sailing Canoe." According to it one cannot call the blade heart-shaped, as Graebner does. It is used from the smaller platform of the sailboats (Coombe, p. 197).]

[532]

[The boat scoop shown in Ethn., I, p. 111, Fig. 42, No. 1, does not come from Santa Cruz, according to a specimen in the k. k. Naturhistorischen Hofmuseum in Vienna, but from Efate, New Hebrides (5).]

5. [The Viennese specimen (No. 41609) has the original label: "Fort Franceville, Sandwich Island." This is the very island that Wilhelm Joest was on before his journey to Santa Cruz. Dr. Speiser believes that our specimen, too, more likely originated from Efate. Cf. also the stylistically related wooden bowl, Fig. 59 on p. 131.]

438
548

Trade (6) between Nitendi and the Reef Islands consists

6. [Ethn., I, pp. 112 f.]

chiefly of the acquisition of girls from the Reef Islands by

/205.cont./ Religion, Games, Music

000

I could not learn anything about religious beliefs (2).

718

2. [Ethn., I, pp. 147 ff. See also Coombe, pp. 190 ff. On malete (as magical power is called on Santa Cruz) O'Ferrall, section "Historical Sketch," says that only through it does a man be-

[556]

[532]

Fig. 50. Wooden figure (Ba V 1911), black painting on white background; 51 cm. high.

come rich. Certain persons possess stones with malete, which they also lend (Coombe, p. 191).]

346 The so-called spirit-houses seem to be limited to Tumotu and the Reef Islands (3).

3. [However, cf. Ethn., I, pp. 89 f., 94, and above, p. 48, footnote 4, --

/205 cont./

346
[114]

Coombe's statement (p. 199) that in honor of departed spirits every boat that passes a spirit house on Matema lowers its sail is questionable.]

708

In a few of the men's houses, in small niches on the wall, I saw wooden statuettes [only one in each case], similar to Fig. 50 (4), which were regarded as sacred and which even I

4. [Cf. Ethn., I, pp. 151 f.]

was not permitted to touch. Fig. 50 is undoubtedly an imitation of such a statuette [or else the specimen had not yet been sanctified by any kind of ceremony (5)]. By the same token, the

[532]

5. [Speiser, Südsee, pp. 293, 299.]

carved and painted fish and birds (Figs. 51 and 51a) may also have a religious meaning, as is /206/ /Figs. 51 and 51a appear here/ indicated in Ethn., I, p. 149 (1). This is less probable

[524]

1. [There it was a question only of bird figures, as in Fig. 34.]

in the case of the carved and painted cuttlebones (Fig. 52) which seem to be merely toys (2). [On the alleged worship of the

2. [Ethn., I, p. 156.]

carved posts of the shaft above the fire area, see above, p. 48.] /207/ [So-called duka sticks (cf. Ethn., I, p. 148) from the Reef island Matema have been illustrated by Coombe (1), and,

[TEXT CONTINUES ON P. 118--ANALYST]

1. [Plate accompanying p. 197; cf. p. 199.]

/206/

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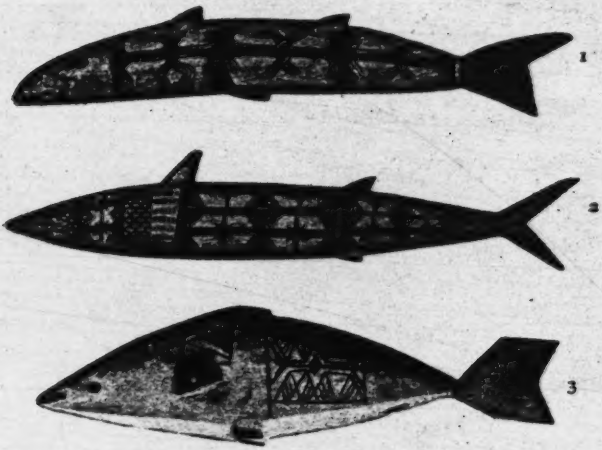

Fig. 51

Fig. 51a

Fig. 51. Wooden fish with religious significance. 1 and 2 (Ba V 1884 and 1885), painted red and black on a white background; 54 and 64 cm. long. [3] (R.-J.-M. 30577, Speiser Coll., gift of the Museum Society), painted black on white background; 35 1/2 cm. long.

Fig. 51a. Wooden birds with religious significance, representing a rooster and two hens (Ba V 1892 and Mus. d. Hist. nat. in Hâvre); ca. 1/5 natural size. No. 2 from Vanikoro.

/207 cont./

actually only report on the worship of certain trees and how they are made into duka sticks after they die. There is still much confusion here to be clarified.]

Fig. 52. Carvings representing a fish with a smaller one in its mouth and a human figure, carved into cuttlebone, painted red and black (Ba V 1882 and 1878); 24 and 27 cm. long.

Fig. 53. Amulet of wood, worn on a neck cord; 1/2 natural size. (From a drawing by Speiser.)

[Likewise on Matema, each village is said to worship a particular deity to whom food offerings are brought; the spirits of the dead represented by the duka sticks are said to act as mediators between the deity and /Fig. 52 appears here/ human beings (5).]

5. [Coombe, pp. 199 f. The deity probably corresponds to the village gods of Nitendi, which are represented by the wooden statuettes (cf. above, p. 116).]

/209/

535 Fig. 55. Bird-shaped dance clubs (Mus. d'Hist. nat. in Hâvre;
532 Hung. Nat.-Mus., Ethn. Div.; k.k. Naturh. Hofmus., Vienna,
531 Anthr.-Ethn. Div. 42852, Reischek Coll.); painted red and black, 1 and [2] on white background, [3] on natural-colored light background. 1 from Vanikoro, ca. 1/5 natural size.

Fig. 55.

[3] (allegedly "Neu-Irland" /New Ireland/) with pendants of halved Coix fruits and a red fruit each (in the center), snail shells, and tufts of fiber projecting from them; 90 cm. long.

/211/

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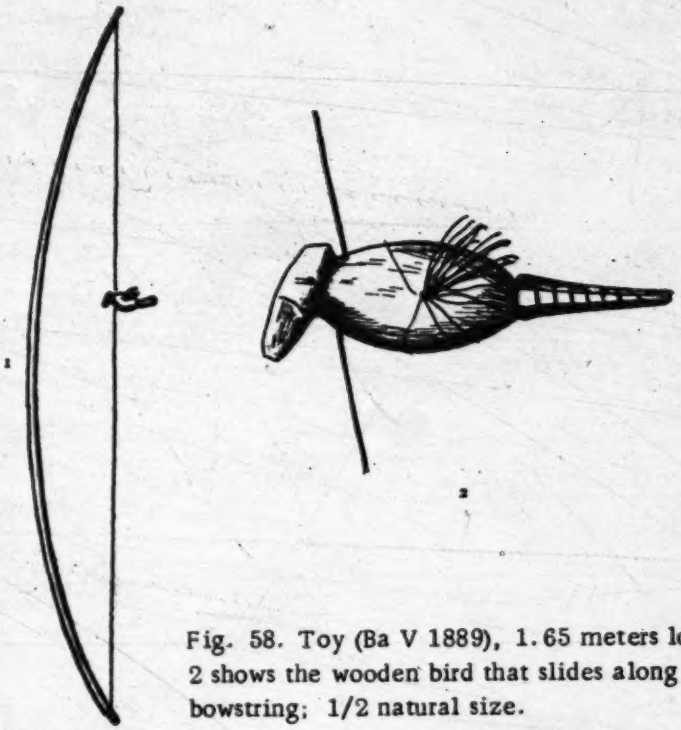

Fig. 58. Toy (Ba V 1889), 1.65 meters long. 2 shows the wooden bird that slides along the bowstring; 1/2 natural size.

/211 cont./

535 refrain antiphonally. Sometimes a new song is composed for a
533 festival (4).]

4. [O'Ferrall, section "A Dancing Ground." He speaks of "nasal and most unmusical song" /cited in English/. On laments for the dead, see p. 111 above.]

/212/ Art (1)

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1. [Ethn., I, pp. 156 ff. Concerning the angular arrangements that have developed into a special style, see above, p. 20, footnote 3; on the use of notches as decorations, cf. above, p. 107, footnote 2. As new art material
● 532 from Santa Cruz, special mention should be made of the wall paintings on a spirit house of Tumotu described by Coombe, pp. 190 f. (cf. also O'Ferrall, section "A Ghost House"), which represent the spirits in the act of shooting the bow, fishing, canoe-building, smoking, and the like, as well as a number of pigs. In the same spirit-house the posts are carved, the center one in the form of a shark; the accompanying illustration in O'Ferrall (= Coombe, plate accompanying p. 199, lower picture) shows the outer side of a carved post on the gable of a spirit house of Matema, while in Coombe, plate accompanying p. 197, bottom picture, it is shown from the inner side (cf. the following article). Coombe, p. 203, mentions colored decorations

/212 cont./

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[531]

in the interior of a spirit house on Pileni. For achievements in ornamentation shown in the present work, cf. Figs. 5, 11, 13, 18, 23-25, 25a (in which No. 3 has very interesting ornamentation made up of square fields and dots), 35, 46, 49-51, 52, 55-58.]

[114] When Graebner says that the Santa Cruz Islander does not achieve anything very satisfactory in plastic art, his opinion may be called a harsh one. Admittedly the reproduction of the human figure in Fig. 50 of this article is not perfect, but for primitives it is a commendable achievement. The human figures on the cuttlebone (cf. Fig. 52, No. 2) are likewise not very remarkable; on the other hand, the representation of a shark devouring a smaller fish (Fig. 52, No. 1) can be called almost perfect. And we find still better work in the carved and painted fish and birds (Figs. 51 and 51a) [of which only a few examples are shown here]. On the one hand, they are characteristic representations of a definite type, which are easily identified by the expert; on the other hand, they are stylized to the extent that individual forms are decoratively treated. The technical execution of some specimens (Figs. 51, No. 2, and 51a, No. 1) is perfect, and the whole object shows that the native has sensitive artistic feeling. One should note the decorative treatment of the comb and tail in Fig. 51a, No. 1. Other pieces (for example, Fig. 51, No. 1) are less carefully worked out; they are probably copies and made only to be sold.

It is remarkable that only human beings, birds, and fish are represented [in separate sculptures] (2). There are, of course,

2. [For representations of birds, cf. also Fig. 34 (boat decoration) and Fig. 58 (toy). Bird and fish also provide forms for all kinds of implements: the bird for dance clubs (see above, p. 122), wooden bowls

/212 cont./

532 (Edge-Partington and Heape, I, 159, Nos. 3 and 4), and headrests (see above, p. 66); the fish for wooden bowls (cf. above, pp. 58 f.) and a certain plaything (Edge-Partington and Heape, III, 65, No. 1; their interpretation of the plaything as a human being is wrong).]

no other large subjects for the natives, except the pig and the
531 dog (3). We come across /213/ the same designs in the two-

3. [There actually are figures of pigs, according to Coombe, p. 175; possibly the headrests in the shape of pigs (p. 67, Fig. 25) have been erroneously regarded as such figures. There are also wooden bowls in the shape of pigs; cf. Ethn., I, pp. 95 f., together with Fig. 25 and Edge-Partington and Heape, I, 159, Nos. 1 and 2.]

dimensional art of Nitendi, which far outweighs the plastic art in frequency and development. With respect to it, too, Graebner's judgment can be called too strict; in fact, decorations such as those of Fig. 51, No. 2, may be regarded as brilliant examples of simple two-dimensional art, in which an extraordinarily strong color effect and pleasing surface animation have been achieved with few colors and lines (1). It must

1. [On how the white background for the decoration is produced, see p. 81.]

be admitted, however, that the painting is not always organically related to the carving, but it may, on the other hand, be excellently adapted to the object, as a glance at Ethn., I, p. 133,